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ABSTRACT

This teaching guide is the third volume designed to teach Afro-American children street/folk/musical games in the elementary classroom. It is one of the Interdependent Learning Models (ILM) whose overall objective is for teachers to use the cultures of their students as vehicles for teaching academic skills and content. This volume focuses on eight groups of street games currently played in New York City and other American urban areas. An introduction offers an historical overview of games and a rationale for using street games in the classroom which explains the effects on learning, attention, self-concept, and physical development, as well as benefits for teachers and schools. The second section suggests teaching methods, offers a checklist for using games as teaching tools, and lists ways to collect folk and street games. The eight groups of games follow: Balls and Ball Bouncing games, Circle games, Dominoes, Giant Steps, Hopscotch, Jacks, Jump-Rope, and Skelly. For each game background information, directions for playing, and learning objectives relating to academic, physical, and social skills are presented. Line drawings illustrating the directions are included when necessary. All games are for groups and are non-competitive. (CK)

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A GUIDE TO THE USE OF STREET/FOLK/MUSICAL GAMES IN THE CLASSROOM

VOLUME III

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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STREET GAMES

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PREFACE

While observing children at play in city streets and playgrounds, the first director of the Interdependent Learning Model, Dr. Lassar Gotkin, realized that through their play the children were learning physical skills, social values, and many of the fundamental concepts of academic work. Moreover, children who seemed to teachers and researchers to have difficulty understanding certain concepts in school, were apparently able to learn and use them easily while playing street games outside of school. Gotkin reasoned that if young children could readily learn complex skills and procedures through play and games in the streets, the same processes could be used to advantage in teaching and learning in schools. He urged the model teaching teams to use musical games with the children to ease transition periods between other activities. He also employed Mabel Hillery, a professional folk singer and folklorist raised in the rural South, to assist in establishing the use of traditional folk games and chants in the model classrooms. Mrs. Hillery brought to the model a large collection of song games and chants that are a part of the African-American oral and musical tradition. Of equal importance was her competence, enthusiasm, and love for teaching young children. Mrs. Hillery taught the children traditional games, work songs and chants that are not usually seen and heard on city streets. The children returned her enthusiasm and feeling by learning them quickly and well. In the process they enjoyed themselves and simultaneously learned about the rural South, and its people; about Southern history, folkways, and folklore; about work and group cooperation.

The present director, Harold Freeman, Jr., conceived the Street/Folk/Musical Game guides as a way to more firmly establish and expand Gotkin's ideas and Mrs. Hillery's work. Through the guides,teachers and parents everywhere could learn to use the games and chants with children. They might also be encouraged to

teach games they know, and to learn new games or current versions of traditional ones from the children.

The process of give and take, of teaching and learning between adults and children, is an indispensable feature of the Interdependent Learning Model. Another important feature is the obligation that teachers use the culture of childhood and the cultures of the communities of which their schools are a part as vehicles for teaching academic skills and content. The first two Street/Folk/Musical game guides meet both requirements: they contain song games and chants that are known and played in the Afro-American communities, where most of the model schools are located. This volume also fulfills the model philosophy, but leans more heavily on the creativity of children: the collection of street games are popular among the children in many urban and suburban ethnic and cultural groups in the New York City metropolitan area, and in other parts of the world.

The three guides in this series cover a wide range of material. However, in spite of the many songs, games, and chants they contain, it is important for teachers who have not used these kinds of activities in their classrooms to think of them as the starting point of a method that has rich, almost endless possibilities and benefits for themselves and for children. After using this or any similar guide, teachers can and should apply the method to the children they teach and learn from, and to the cultural content of their own particular communities.

Mrs. Hillery and Mrs. Patricia Hall were assigned to work on the first volume in the series. The director, and the assistant director, Miss Carolyn Jarvis, supervised their work. The first two volumes were completed, and this one was begun, when in 1976 Mrs. Hall left the model staff and Mrs. Hillery died suddenly and unexpectedly after a brief, seemingly mild illness. Since that time a number of persons have

contributed to the completion of this guide. Donald Bennett and Bruce Carlos Luciano provided information about Skelly. Melissa and Angela Owings described some jump-rope game variations. A friendly group of girls ---Tamika and Rotunda Berry, Kathy Briggs, Soma Kwaw, and Lisa Murray---demonstrated and explained some of the jump-rope and ball bouncing games. The third grade children in the model's New York project classrooms in Harlem served as models for the illustrations, which were drawn by Nathaniel Pinkney. Mr. Pinkney, a professional portrait artist, works and lives in Brooklyn's Bedford Stuyvesant/Crown Heights Community.

Cheryl Bright wrote some of the early game directions. Carolyn Jarvis did the research, was responsible for writing the initial draft manuscript, and for designing the manual. Geraldine Wilson, director of the Head Start Regional Training Office at New York University, read the first draft manuscript and offered valuable editorial counsel. Harold Freeman, Jr. read and re-read the manuscript countless times, edited and rewrote it extensively. Patricia Bland, a Fordham University graduate student, assisted with the final editing.

No manuscript is ever finished without being touched by skillful typists. Yvonne Singleton and Deborah Dorr, who carefully typed the many revisions and final version of this guide, were the staff members essential to its completion.

This guide follows the format of the two earlier ones. It contains the directions for eight contemporary street games---each preceded by a background story that can be read to or by children. In addition, some of the academic, physical, cultural, and social skills that children learn in playing the games have been identified for teachers. We hope you enjoy it!

INTRODUCTION

WHAT ARE FOLK GAMES, WHAT ARE STREET GAMES?

Children's folk games are those which have been passed on orally from one generation to another---often over hundreds of years. Although children may learn how to play the games from parents, grandparents, teachers, or even books more often they are learned from other children, playing independently of adult supervision. The origins of almost all folk games are unknown. In rural areas there are usually large open spaces that children can use for play. Children in such areas play traditional folk games, little changed from centuries ago. In towns and cities where there is much less play space available, the children play street games. The word "street", designates the location in cities where children most often play folk games. Although many of the games---like tag, marbles, or hide-and-go-seek, are the same no matter where they are played sometimes, a street game will reflect the children's creative synthesis of urban values and physical space into their forms of play. Skelly, for example, is an urban game that is always played on a paved surface.

There are functional similarities in all of the traditional folk games that children play. The games are essential to the development of the children's physical and intellectual competence. Play and games provide a context for children to organize and integrate individual and group experiences. Games are also normal, natural activities that help children to master many of the common anxieties and personal conflicts associated with their development and socialization. This manual, Volume III of A Guide to the Use of Street/Folk/Musical Games in the Classroom, contains some selected street games currently played in New York

City and other American urban areas.

AN HISTORICAL VIEW OF GAMES

Although most adults played games as children, they are often not aware that children today still play many of the same games or variations of them. They probably also do not realize that most of these games have been played continuously for centuries. Murals painted inside ancient Egyptian tombs, Grecian statues carved before 300 B.C. and manuscripts written during the days of the Roman Empire portray many games which children still play today.

Some researchers believe that many of the traditional children's games were originally religious ceremonies that had great significance and were participated in by large numbers of people. Many games do contain traces of ancient words, practices and beliefs. Jump-rope games are thought to have started with the jumping dances and contests once held to promote the growth of crops during planting seasons. Jackstones are modern forms of knucklebones, the metatarsal bones of sheep, used in West Asian and European cultures to foretell the future. These are but a few of the many similarities between children's games and ancient religious practices. These similarities have led some students of play to suppose that games are simply the practice mechanisms that provide children with consistent opportunities for learning the most important values and rituals in a society.

It is probable that the children's games and the ceremonies or rituals of the past co-existed in much the same way that banking and real estate businesses coexist today with games like Monopoly.* These games help prepare children to participate in a consumer-oriented society where the concept of private property

*Copyright, Parker Brothers, Inc., 1935

is a basic value.

Obviously, games have served a variety of functions throughout time for children of different cultures and different age groups. The common underlying element found in all play and games, however, is that they permit children to experience, practice, learn and make errors without serious consequences to themselves. Along with this, play is a joyful and rewarding activity.

GAMES AND THE INTERDEPENDENT LEARNING MODEL

Learning through game-playing is not a new concept. For many years, some educators have advocated the use of games in elementary schools to help teach academic skills. In the 1890's, Charles Dodgson (better known as Lewis Carroll, author of Alice In Wonderland) published a number of books on "mathematical recreations". Education by Plays and Games, written by G.E. Johnson, was published by Ginn and Company in 1907.

Today, there are many books and articles written about the use of instructional games in elementary school classrooms. Within the last few years, moreover, several excellent collections of children's folk and street games have been published. These books do provide helpful information about the history and important features of games. But, unfortunately, they do not generally show the relationships between games and major curricular areas---like reading or mathematics---in ways that are immediately apparent and useful to teachers. Indeed, traditional folk or street games are not generally classified as instructional games or included among curricular materials. Thus, some educators and parents may not be completely aware of the enormous amount of social, and academically-related learning that occurs in play.

Since 1973, the staff of the Interdependent Learning Model has devoted a great deal of effort to researching and designing a method which would enable teachers to successfully use traditional children's games in

their classrooms to teach "academic" subjects and physical skills. The games also encourage the development of particular kinds of social relationships. The development of these social relationships is essential to create and maintain the kind of learning environment the model requires. Basically, they involve cooperative or non-competitive, equalitarian, non-punitive behavior among the children and adults in the model's classrooms. These behavioral goals complement and expand the other benefits that children experience through play.

THE RATIONALE FOR STREET AND FOLK GAMES

Allowing that children's play and games benefit them why should teachers want to use folk or street games in the classroom that are played outside of school? And why would the games appeal to children in the formal learning environment? The answers are many. There are several practical advantages for the children, for the teachers, and for schools generally.

Effects on Learning

Most children will eagerly and spontaneously participate in games solely for the opportunity of practicing and mastering their content. Games are, after all, children's own creative vehicles for learning. Many of the children will already know some of the games. Within the framework of games in school, children will use the knowledge they already possess from their hours at play as the basis for directly or indirectly learning academic skills. They will absorb the content, learn new skills or practice old ones by involving their whole selves into the play-learning experience. Learning in this way rather than simply from a book or a blackboard, has a clear advantage: it is easier, far more pleasant, and more likely to become a permanent part of the children's behavior.

Effects on Attention

To participate effectively in street or folk games, children use a great deal of mental and physical energy. The children become totally involved. They focus their attention completely on mastering the various game procedures and components. Teachers can use this intense, focussed interest and attention on helping children understand more complex information, and learn a wider range of skills.

Effects on Self-concept

The idea of "self" includes a realistic understanding of who one is, what one believes, how one feels about one's self, and what one's sense of self-esteem or worth is in relation to others. The development of self-concept in children is the result of their view of themselves. It is also the result of how significant people in their environment view and respond to them. Mainly, children learn how to evaluate their physical selves, their abilities, skills, and limitations from others. There is apparently a positive relationship between self-esteem and school performance.

An essential element of a positive self-concept is a high level of confidence. The development of confidence in one's abilities begins very early in life, and has its roots in children's early physical activities. Children who have many opportunities to play, and who learn to play well, are likely to develop confidence through their own sense of mastery and their peers' appreciation of their skills. The more skillful they are, the more they will become skillful---in an ever-widening circle of physical, social and cultural behaviors. It is, after all, the knowledge that one has mastered many new experiences in the past that makes a person confident enough to try something new or different. Since folk and street games involve integrated

physical and mental activity, their use in school can further increase children's confidence and self-esteem.

Physical Activity

From birth, children vary greatly in the pace of their development and their needs for physical activity. Even though these innate differences have been well-documented, very little physical activity is permitted in most elementary school classrooms. Some children can adjust to this privation, others can not. The folk and street games provide opportunities for all children to engage in physical activity and academic learning simultaneously. The games, then, offer a coherent approach to the interrelated intellectual, physical, social and cultural needs of young children.

Effects on Teachers and Schools

It is obvious that educating children well is a primary responsibility in any society. Play and games are important to the achievement of that goal. Up to this point many of the advantages of street/folk games for children in school have been considered. But surely, one might ask, aren't there benefits for teachers too? The most obvious benefit that Interdependent Learning Model teachers can be assured of is that children in their classrooms will learn more, and more profoundly.

As as additional benefit children will often think up new variations in the game rules, procedures or content. Fostering creativity among children makes teaching more interesting, exciting and challenging. The children's accomplishments---both within the games and in transforming game-related information and skills to traditional academic subjects---can foster a deep sense of pride and sharing on teaching-learning process.

There are other reasons for using street/folk games. The games require little special equipment. Teachers do not need specialized skills or training to teach the games they don't already know. Children can participate equally in the process by teaching their favorite games to the teacher and to their classmates. When the activities children engage in and enjoy among their friends and families within the community are included in their classrooms, it tells them that their forms of learning are important and respected. It also forges a positive connection between learning, both in and outside of school.

A FINAL NOTE

The eight games in this volume are only a small sample of the hundreds of different street games that children know and play. Teachers who use these games, and who also encourage children to suggest others, will find that many of them are suitable for or can be adapted to classroom use.

A word of caution. The Interdependent Learning Model's philosophy and teaching-learning processes do not include the use of competitive game-playing. Competition among children---in or out of school---is often difficult to control. When an instructional game is competitive, the children's energy and attention are often diverted from the content of the game to besting one another. Many of the children who can profit most from the activity are often eliminated from the games early or are made to feel inferior. Competition also often promotes arguments, hostility, envy, cheating, and unwarranted feelings of superiority in some children.

The rules and the language of Skelly, as it is played today in the streets of New York City, is an example of an intensely competitive elimination game. The game is played this way:

Each player tries to shoot his skelly from box 1 through the boxes in order to box 13. A turn continues until the desired box is missed. Once the player reaches box 13, he flicks his skelly into each of the four skells, or boxes which surround box 13. In the first skell, he says out loud, "Killer diller," in the second skell he says, "Once," he says, "Twice," in the third skell, and in the final skell he says "Three times." Since the skells have no numbers the player can begin in any one of the four. If the player misses any of the skells, he loses his turn and begins all over again in box 13.

When this process is completed the player becomes a "Killer diller". A "Killer diller" can knock the other players out of the game by hitting their markers three times in a row. The "Killer diller" says "Once," the first time he hits the marker. "Twice," the second time he hits it and "Three times," the third time he hits it. The player whose marker has been hit is then out of the game. The "Killer diller" can only hit one marker at a time; if he misses the marker any one of the three times, he loses his turn. It is possible that every player will become a "Killer diller". A "Killer diller" can knock other "Killer dillers" out of the game using the same procedures. Players can prevent other players from becoming "Killer dillers" by knocking their markers away from box 13 before they are able to reach it.

Any player who hits a "Killer diller" with his marker, can automatically move his marker into the next numbered box. For example, a player is trying to move his marker from box 6 to box 7. If he is able to hit a "Killer diller" with his marker, he can move his marker into box 7. From box 7 he can either try to flick his marker into box 8 or hit the "Killer diller" again in order to automatically move into box 8. If a player is in box 13 and he is able to hit a "Killer diller", he can move his marker into a skell. He can then flick his marker into the next skell or try to hit the "Killer diller" again. The player who finally is able to eliminate all the other players becomes the winner.

Clearly, the game puts a premium on accurate, integrated manual and visual skills. Children who bring these characteristics to the game will play it well, and will become increasingly more practiced in the game's strategies and complex decision-making.

In order to be successful at the game, each player must work against all other players, first to prevent them from becoming "Killers", and finally to eliminate them from the game altogether. Those players who are less skilled will be removed, and thus will not be permitted to practice the skills required to

master the game. The name "Killer" (or "Killer diller") is an accurate description since a "Killer" must eliminate or symbolically "kill" the other players.

This version of Skelly obviously does not promote cooperation or a positive group feeling for all of the players. These kinds of behaviors, attitudes, and feelings are the opposite of those that children are expected to be taught in the Interdependent Learning Model classrooms. The game often becomes an intense struggle for superiority and status among the children. Arguments erupt, there are frequent attempts to cheat---especially on close decisions---and there is bullying as well as relatively harmless bantering. They are also the kinds of behaviors that are disruptive of normal classroom management and of learning, and would not be tolerated by any competent teacher in any school, anywhere.

Many games are---like Skelly---usually played competitively in the streets. The eight games selected for this volume were included, however, because they need never be played competitively in school. The many skills they teach are important to children's development. They are extremely popular among children. A child can play several of them alone, and learn equally as much, if not more, than from group play. Finally, since most of these games require little playing space, they are well suited for classroom use.

USING STREET GAMES SUCCESSFULLY IN THE CLASSROOM

1. In order to use games successfully a teacher must believe that children can and should enjoy learning. This statement may sound strange, but work and play are too often considered to be opposite and incompatible. Learning is considered work, games are supposed to be play. Work is always serious, play is fun and, therefore, children cannot learn much while they play because they have too much fun. Of course, there's absolutely no reason why children can't enjoy themselves while they develop their academic skills. It is crucial, however, that the teacher really believe this, since it is the teacher who sets the tone and atmosphere in the classroom for the children.

2. The games should be used as a routine feature of the academic program. They are not as effective when they are treated as activities that are different from other on-going classroom instruction. The games will have the most positive effects on academic progress when they are used to meet specific instructional objectives.

3. Each game should be examined carefully to determine the skills and behaviors it teaches or reinforces. Hopscotch, for example, teaches estimation of distance, numeral recognition and serial counting. Giant Steps, among other things, reinforces careful listening and following directions exactly. In this manual the skills and behaviors reinforced by playing each game have been identified for teachers. Street games can be used to encourage children to learn new skills or to strengthen or clarify concepts which have already been presented in other ways.

4. The children should be helped to see the relationships between the concepts and skills used in a game and the same concepts and skills used in other areas. Some children will be able to transfer the concepts and skills they use in playing games to other situations without assistance, others will not. Sometimes the same children who are able to use certain skills in play situations, then seem unable to apply the skills in a different content. Plan follow-up activities which will provide many opportunities for the children to practice the desired skills and behaviors.

5. The rules, words or movements for a game can be modified so that they better fit a particular situation. Involve the children in this process. If you or your children know other ways of playing the games, use them. Although the basic elements of these games have survived over many years, they certainly have not remained exactly the same. Rather, they have been changed in order to continue to meet the needs and interests of the children who create and play them.

CHECKLIST FOR USING GAMES AS TEACHING TOOLS

Teachers can use the list below as a guide to determine if they are adequately prepared to present street games and make full use of them as teaching tools. Before using a game answer the following questions:

1. What is the purpose for teaching this game? What specific skills and behaviors does it teach?

2. Do I intend to use this game to introduce or reinforce certain skills or behaviors?

3. Are there prerequisite skills the children must have before they can play this game?

4. What should the children know or be able to do after they learn this game?

5. Can I teach the game to the children without having to read directly from the guide? Can I demonstrate how the game is played?

6. Do I have access to the materials and space needed to play the game? If not, can the game be adapted?

7. What do I plan to do following the game? (Remember, some children will not automatically see the relationship between what they do in a game and other classroom activities which require the same skills.)

COLLECTING FOLK OR STREET GAMES

It is a good idea to build a repertoire of other folk games that can be used in a classroom setting. Games can be collected in a number of ways:

1. Children can teach their classmates games they play in their neighborhoods.

2. Parents can be invited to teach the class street/folk games they enjoyed playing as children.

3. Teaching teams can "brainstorm" among themselves to see what games they remember.

4. Teachers can help children learn to interview elderly people in their families and neighborhoods to find out about the games they played as children.

Teachers should always analyze new games for their suitability and identify the academic, social, and physical skills, and the cultural values they promote before using them in the classroom.

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BALLS AND BALL BOUNCING GAMES

People have played with balls, since long before anyone can remember. There are paintings on walls in Egypt showing women tossing balls to each other. These murals were painted in about 2030 B.C., over 4000 years ago. Some of the balls used in Ancient Egypt were blue and gray striped and made of shiny glazed pottery. These balls were rolled or thrown but did not bounce. The first bouncing balls were probably made hundreds of years ago from the bladders of sheep or goats. Bouncing balls did not become very popular though, until after India rubber was invented in the 1800's.

Balls have been made from many different materials. People have made balls from animal skins and stuffed them with bran husks, human hair, feathers, and even fig seeds. Other balls have been made from papyrus, braided rushes, wood, marble, glass, clay, rubber, plastic and metal. In Japan throw balls were made of balled-up tissue paper tied with fancy string.

Many of the ball games children play today have been around for hundreds of years. The word "O'Leary" which appears in several ball bouncing games, is a word with very old roots. Here are two games which contain this word:

One, two, three O'Leary.
My first name is Mary.
My second name is Ellen.
But they call me Watermelon.

AND

One, two, three O'Leary.
Four, five, six O'Leary.
Seven, eight, nine O'Leary.
Ten, O'Leary, Postman.

Everytime the word "O'Leary" is said, the player lifts one leg over the bouncing ball. In a book written in 1370, the words "leggis a'lery" which meant "crooked legs" appeared. "A'lery" or "O'Leary" meant crooked. Even though they don't know it, children still use the word correctly today when they play these ball bouncing games.

A ball is one of the best toys to own, because there are so many things that can be done with it. A player can throw a ball, catch a ball, roll a ball, bounce a ball or throw it up against a wall. Balls can be punched, kicked, or hit with a stick or bat. There are hundreds of games that can be played with balls.

Almost everybody plays with balls. Boys and girls play games with balls. Grownups play with balls too!

BALLS AND BALL BOUNCING GAMES

ACADEMIC SKILLS

- -Vocabulary development
- -Alphabetization
- -Alliteration
- -Rhyming
- -Verbal improvisation
- -Relationship between force and motion
- -Counting
- -Sequencing
- -Classification

PHYSICAL SKILLS

- -Balance on one foot
- -Eye-hand coordination
- -Visual Tracking
- -Coordination of motor movements with lyrics
- -Rhythm
- -Aim and control of a moving object

SOCIAL SKILLS

- -Taking turns
- -Following rules

BALLS AND BALL BOUNCING GAMES

GAME DIRECTIONS

A, MY NAME IS

Directions: The players take turns. Each player bounces the ball, lifting one leg over the ball each time a word beginning with the appropriate alphabet letter is said. The players make up their own lyrics for each verse in alphabetical order. A turn ends when a player misses a beat, misses the ball or cannot think of the right lyrics.

Example: A my name is Ayanna.

My husband's name is Al.

We come from Africa,

And we sell apples.

The underlined words are changed to correspond with the correct alphabet letter.

Lyrics:

A, my name is Ayanna.
My husband's name is Al.
We come from Africa,
And we sell apples.

B, my name is Bob.
My wife's name is Barbara.
We come from Boston,
And we sell balls.

C, my name is Carolyn, etc.

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CONCENTRATION

Directions: Concentration is played very much like A, My Name Is. The players lift one leg over the ball each time the alphabet letter is said.

Lyrics: *Composition letter A,*
May I repeat the letter A,
Because I like the letter A,
Alicia begins with the letter A.

Composition letter B,
May I repeat the letter B,
Because I like the letter B,
Barbara begins with the letter B.

Composition letter C, etc.

PLAINSIES, CLAPSIES

The player take turns and perform the appropriate actions while they chant the lyrics which follow. A turn ends when a player misses a beat, drops the ball, or fails to perform the correct movements.

ROUND 1

Lyrics	Directions
Plainsies,	The player throws the ball up and catches it.
Clapsies,	The player throws the ball, claps hands once, and catches it.
Roll the ball,	The player throws the ball up, rolls hands over each other once, and catches it.
Ta backsies,	The player throws the ball up, touches both shoulders once and catches it.
Right hand,	The player throws the ball up, and catches it with the right hand only.

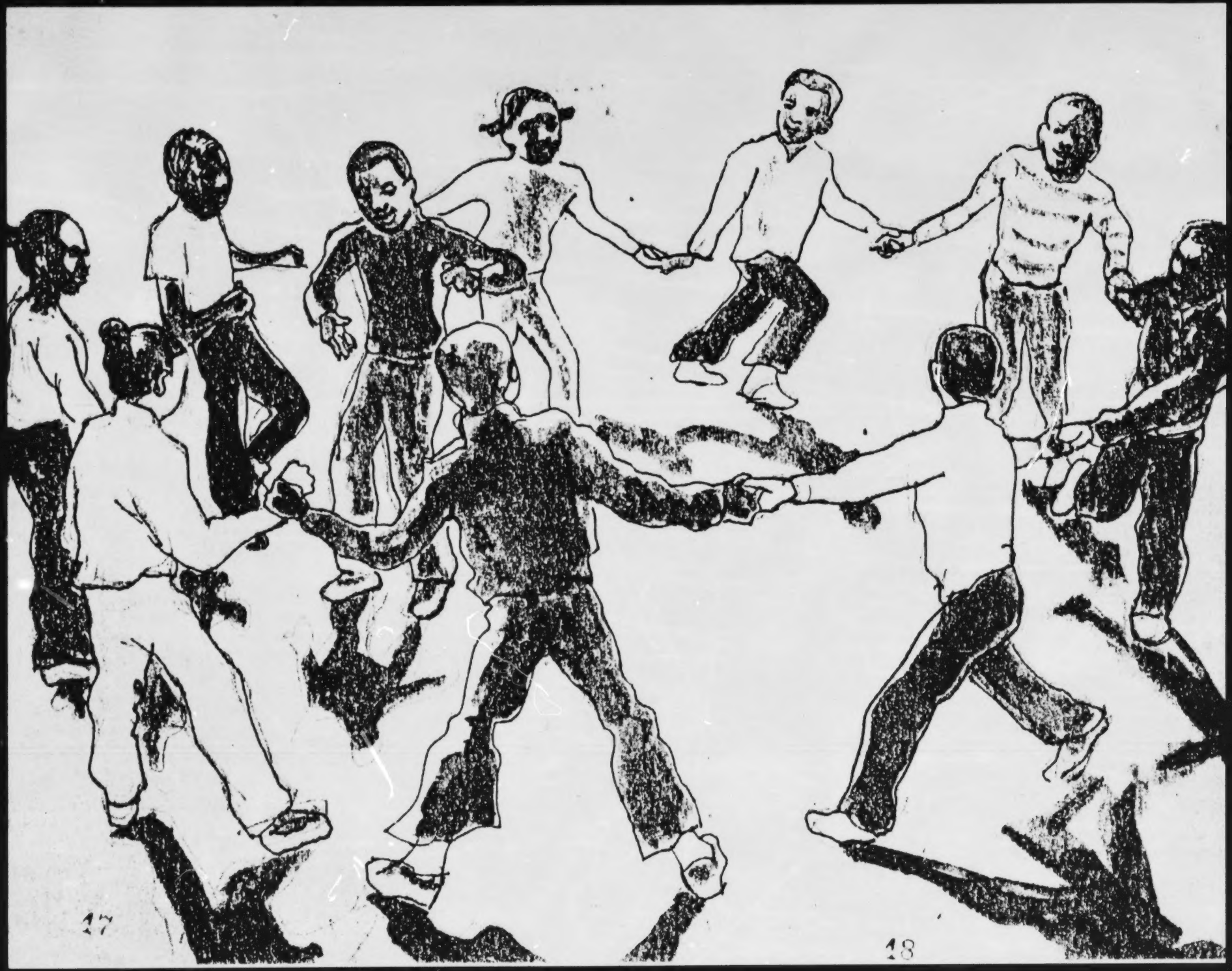
PLAINSIES, CLAPSIES (CONTINUED)

Left hand,	The player throws the ball and catches it with the left hand only.
Highsies,	The player throws the ball up as high as possible and catches it.
Lowsies,	The player throws the ball up as low as possible and catches it.
Touch my knees,	The player throws the ball, touches both knees and catches the ball.
Touch my toes,	The player throws the ball, touches both toes and catches the ball.
Touch my heels,	The player throws the ball up, touches both heels and catches the ball.
And away we go,	The player throws the ball up through the back of the legs, turns around quickly and catches it before it hits the ground.

Round 2 is played like Round 1, except that each movement is done twice. For example:

Plainsies,	The player throws the ball up and catches it two times.
Clapsies,	The player throws the ball, claps hands <u>two</u> times and then catches the ball.
Roll the ball,	The player throws the ball up and rolls the hands over each other twice before catching it.
ETC.	ETC.

A player who successfully completes Round 2 continues playing. In Round 3, each movement is repeated <u>three times</u>.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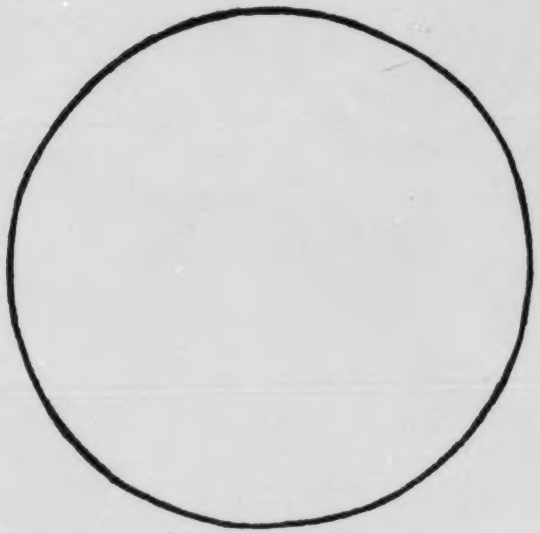
CIRCLE GAMES

People have been dancing since the beginning of time. Dancing is a form of language, a way of talking. When people dance they use their bodies to act out important ideas and feelings or sometimes just to have fun. Dancing can remind people about their history and heroes. It can teach people about their customs and their favorite stories. It may also help to explain what they see happening in the world around them.

The very earliest dances were always danced in circles rather than in lines or squares. This was because a circle has always been a very special shape. Look carefully at this circle.



A circle has no beginning and no end. It has no top, no bottom and no sides. Every point on the outside of the circle is exactly the same distance from its center. Many of the ring or circle games children play today began as circle dances in which the whole community participated.

A long time ago people studied the movements of the sun, the moon and the stars in the heavens and imitated these movements in their dances. In the Northern Hemisphere the dancers used to move in a circle from right to left in a clockwise or "sunwise" direction. They were acting out the journey of the sun each day around the earth from east to west. (Of course, today we know that it is the earth that moves or revolves around the sun.) In circle games children still almost always move to the left in a clockwise direction.

People also watched the moon carefully. They saw that the moon seemed to move across the dark night sky. They also noticed that it changed its shape from day to day. Some nights it looked like a small silver sliver. Other nights it looked like a round golden ball. In circle dances, when the dancers moved forward to make the circle smaller, and backward to make the circle larger, they were acting out the waning and waxing of the moon. Although their meanings have been lost or changed, many of these movements can still be seen in the games children have enjoyed playing for many, many years.

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CIRCLE GAMES

ACADEMIC SKILLS

- -Vocabulary development
- -Spatial relationships (right, left, in, out, etc.)
- -Parts of the body
- -Counting
- -Following directions
- -Rhyming

PHYSICAL SKILLS

- -Coordination of motor movements with lyrics
- -Creative movement
- -Balance and rhythm
- -Directionality

SOCIAL SKILLS

- -Cooperation
- -Following a leader
- -Exchange of roles
- -Self expression

CIRCLE GAMES

GAME DIRECTIONS

HOKEY POKEY

Directions: The players stand in a circle. While they chant they perform the actions described in the lyrics:

You put your right hand in.	They stretch their right hands forward toward the center of the circle.
You put your right hand out.	They move their right hands back away from the circle.
You put your right hand in and you shake it all about.	They put their right hands forward toward the center of the circle and shake them vigorously.
You do the Hokey Pokey.	They do the Hokey Pokey. With forefingers pointed straight up in the air, they raise both hands to about shoulder-height and switch their hips from side to side.
And you turn yourself around.	They turn completely around in a clockwise direction.
And that's what it's all about.	They finish by standing in place and clapping.

The rest of the game is played in the same way substituting the specific part of the body named in the verse. In the last verse, when they sing "you put your whole self in, etc." the players jump on both feet toward the center of the circle, jump backwards to their original positions, jump forward again and try to shake every part of their bodies.

Lyrics: 1. *You put your right hand in,*
You put your right hand out,
You put your right hand in, and you shake it all about.
You do the Hokey Pokey and you turn yourself around
And that's what it's all about. Hey!

HOKEY POKEY (CONTINUED)

Lyrics: 2. *You put your left hand in,*
You put your left hand out,
You put your left hand in and you shake it all about.
You do the Hokey Pokey and you turn yourself around
And that's what it's all about. Hey!

3. *You put your both hands in,*
You put your both hands out,
You put your both hands in and you shake them all about.
You do the Hokey Pokey and you turn yourself around
And that's what it's all about. Hey!

4. *You put your right foot in,*
You put your right foot out,
etc., etc., etc.,

The song is continued substituting different parts (i.e., right shoulder, head, left hip, etc.) of the body. The last verse is always:

You put your whole self in,
You put your whole self out,
You put your whole self in and you shake it all about.
You do the Hokey Pokey and you turn yourself around
And that's what it's all about. Hey!

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PUNCHINELLO

Directions: Everyone stands in a circle. One child is chosen to be "Punchinello" and stands in the center. At the end of the first verse "Punchinello" does a motion. The rest of the players try to imitate it while they sing the second verse. When the group sings the last stanza, "Punchinello," with closed eyes, extends an arm and points a finger while spinning around. When the song ends, "Punchinello" stops, and whomever is pointed at becomes the new "Punchinello." The game is then repeated.

Lyrics:

1. *Look who's here, Punchinello, funny fellow.*
   Look who's here, Punchinello in the shoe.

2. *Oh what can you do Punchinello, Punchinello?*
   Oh what can you do Punchinello in the shoe?

3. *Oh we can do it too, Punchinello, Punchinello.*
   Oh we can do it too, Punchinello in the shoe.

4. *Who do you choose, Punchinello, Punchinello?*
   Who do you choose, Punchinello in the shoe?

58

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THE ELEPHANT GAME

Directions: All the players stand in a circle. One player is chosen to be an elephant. He bends forward from the waist, and extends his arms toward the floor with hands clasped together to form an "elephant trunk." Everyone sings the first verse while the first "elephant" walks slowly around inside the circle. He waves his "trunk" from side to side as he walks. At the end of the first verse, the "elephant" chooses a second "elephant" to join him. The second "elephant" walks behind the first "elephant" while everyone sings the second verse. The second "elephant" chooses a third "elephant." One elephant is added and a new verse sung until all the players become elephants.

Lyrics:

1. *One elephant went out to play*
   Upon a spider's web one day.
   He had such enormous fun,
   That he called for another elephant to come.

2. *Two elephants went out to play*
   Upon a spider's web one day.
   They had such enormous fun,
   That they called for another elephant to come.

3. *Three elephants went out to play*
   Upon a spider's web one day.
   They had such enormous fun,
   That they called for another elephant to come.

60

61

S2

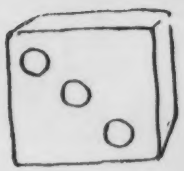
S3

DOMINOES

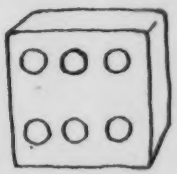
No one knows exactly where or when dominoes were first played but we do know that people all over the world have enjoyed domino games for thousands of years. Dominoes are flat pieces of wood, bone, ivory, plastic, cardboard or other hard surfaced material. They are always rectangular in shape, with the long side twice the length of the short side. The face of each domino is divided into two squares by a line. Inside each square is a set of little dots, sometimes called pips. The pips are usually white if the domino is black or black if the domino is white, although they can be any color. Each square has from zero to six pips in it.

Although no one is sure how domino games got their start, there is a good chance that they come from dice games. Look at this pair of dice. One die has a three on top and the other has a six.

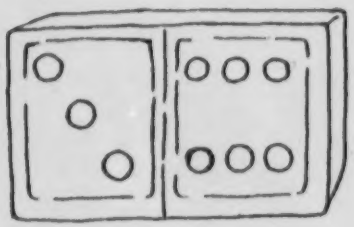
Three



Six



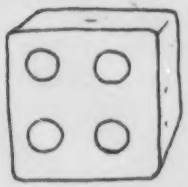
Look at this domino



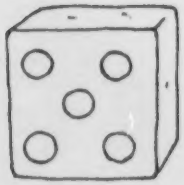
S4

S5

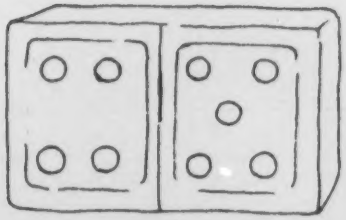
Look at these dice. This time one die has four on top; the other shows a five.



Four



Five



Look at this domino

The dots are arranged on the dominoes in exactly the same way they appear on the dice. For every possible throw of the dice there is a corresponding domino. In sets of dominoes, however, unlike in dice, there are blanks or zeros.

There are many different domino games played by both children and adults in many countries throughout the world. Today dominoes are especially popular in some Latin American and Caribbean countries. On hot summer evenings in New York City, people move their card tables and chairs out onto the sidewalk and play domino games until it gets too dark to see the pieces clearly.

S7

S6

DOMINOES

ACADEMIC SKILLS

- -Number concepts
- -One to one correspondence
- -Equality
- -Counting
- -Planning and forethought

PHYSICAL SKILLS

- -Eye-hand coordination

SOCIAL SKILLS

- -Taking turns
- -Following rules

DOMINOES

GAME DIRECTIONS

GENERAL RULES

The game must be played on a flat surface. Most games use a set of dominoes containing 28 pieces. All the dominoes are placed face down in the center of a table or other flat surface. They are then shuffled or mixed up. Each player selects the number of dominoes needed to play the particular game. Two players usually draw seven dominoes; three or four players play with five apiece. Any pieces left over stay in the center or "boneyard." Once a player has played a particular domino he cannot change his mind and withdraw or exchange it. Dominoes having an equal number of spots on each side are called "doubles."

BLOCK DOMINOES

1. Two players draw seven pieces; three or four players each draw five dominoes.
2. The player with the highest or "heaviest" double goes first and lays it face up in the middle of the table.
3. The next player to the left tries to add a domino by matching it end to end by number, to the one on the table. If he cannot make a match, he passes up his turn by saying "I pass."
4. The next player tries to match any open end. Doubles are usually laid crosswise in the arrangement.
5. The game ends when one player gets rid of all his pieces or when no one is able to play a domino.

ALL FIVES OR MUGGINS

This game is a form of dominoes that is especially popular in the United States. Its scoring system is based on multiples of five.

1. Two, three or four players start with five dominoes each.

70

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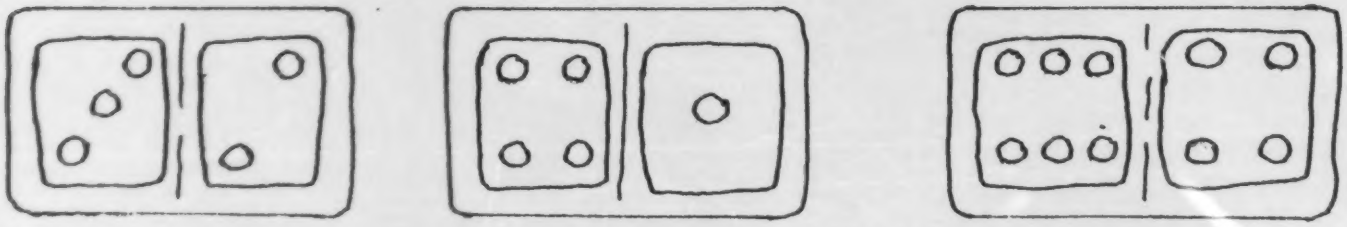
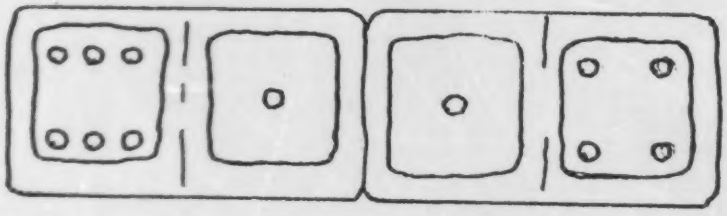
ALL FIVES OR MUGGINS (CONTINUED)

2. The first player may begin with any domino. The player scores a point if the domino's ends add up to five or ten.



3. The next player scores if the ends of the spread still add up to five or a multiple of five after the player's turn is over.



4. If the player is unable to score, one domino may be drawn from the boneyard.

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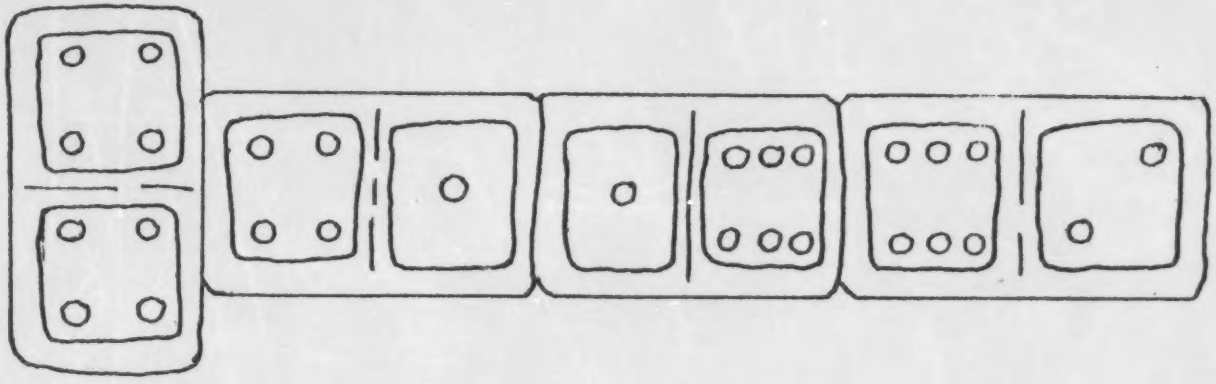
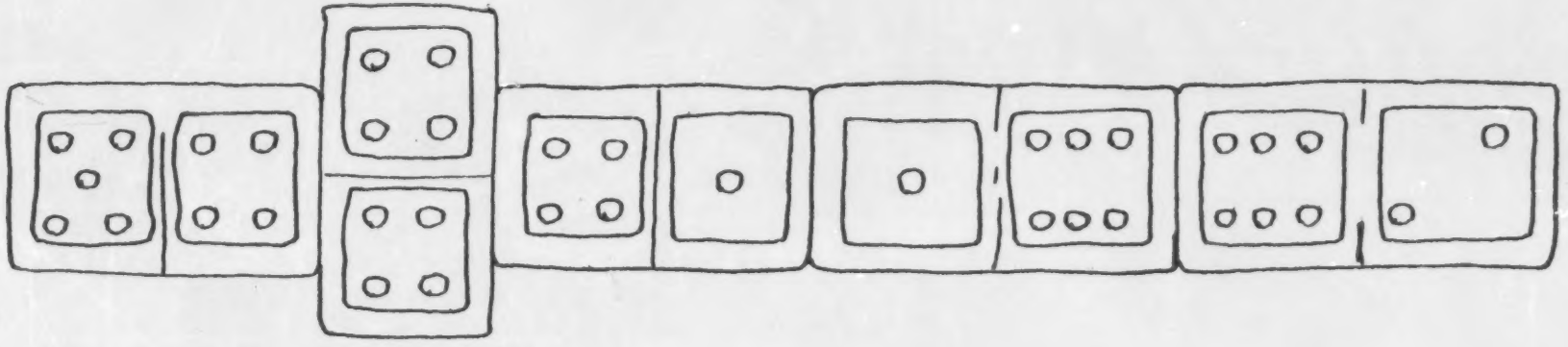
72

ALL FIVES OR MUGGINS (CONTINUED)

5. If a double is played crosswise in the arrangement, this opens up a third end. To score, all three ends must add up to five or a multiple of five.



6. The next domino played opens up a fourth end. To score, all four ends must add up to five or a multiple of five. After the fourth end is opened, no new ends can be started. Play continues until one player uses all his dominoes or until the game is blocked.



BEER
300
de' ICE's
500
WIT JOE
de' HEU
400 BEN
DARDEN
MARY

GIANT STEPS

Children learn how to play most of their favorite games from other children: their brothers, sisters, classmates and friends. Children teaching games to other children is nothing new. This is the way many of the most popular games have survived over hundreds of years.

Giant Steps is a game which children usually learn from other children. In this game, a group of children lines up along one side of a school yard or playground with a leader who stands opposite them. The leader tells each child what to do. The players listen carefully to the leader and try to follow his or her directions correctly. If each direction is followed properly, the players are allowed to move forward until one player reaches the leader. This player then becomes the new leader and the game begins again.

This game, which is played in many parts of the world, is known by many different names. In some countries it is called "Mother May I?" Other people know the game as "Steps and Strides". The special steps or movements the players make are also known by different names in different places. For example, what is called a Baby Step by some people is known as a Needle Step by others. The reason for this is simple. Once children learn a game they don't always continue to play it in exactly the same way it was taught to them. Often they change the rules a bit, use different words or create some new steps. When children visit other cities or even different neighborhoods within the same city, they probably find that many of the words, steps, or rules for the games they know well are changed a little.

Children, over the years, have created many new fun-filled versions of Giant Steps. For example, the Frog Step, described in the game directions, was made up by some children in Boston. To make up a new version, first, think of a step which will be fun to do and give it a name. Then, teach the new step to

to some other children. If it's a good one, maybe many years from now, children will still use the step when they play Giant Steps.

GIANT STEPS

ACADEMIC SKILLS

- -Careful listening
- -Following precise directions
- -Counting
- -Spatial relationships

PHYSICAL SKILLS

- -Balance
- -Coordination
- -Directionality

SOCIAL SKILLS

- -Leadership
- -Giving and following directions
- -Taking turns
- -Exchange of roles
- -Following rules

GIANT STEPS

GAME DIRECTIONS

One player is the caller or leader. The rest of the players stand in a line facing the leader at least ten or twelve feet away. The leader tells each player to take a particular step (i.e., *"Linda, you may take three baby steps."*) Before taking the steps the player must say *"May I?"* If a player forgets to ask the question properly, he loses his turn and must return to the starting line. The leader then answers *"Yes, you may"* and the player takes his turn or the leader may say *"No, you may not"* and give another direction. A player can only move when the leader says *"Yes, you may."* If the leader says *"No, you may not,"* and the player moves anyway, he loses his turn and must go back to the starting line. Sometimes the leader will say *"Yes."* or *"Yes, you can."* to confuse the players. Any player who moves, loses his turn and must go back to the starting line. The first player to reach the caller becomes the next leader. The old leader joins the other players.

SAMPLE GAME

Leader: *"Tanika, you may take 10 baby steps."*

Tanika: *"May I?"*

Leader: *"No, you may not. You may take 3 umbrella steps."*

Tanika: *"May I?"*

Leader: *"Yes, you may."* Tanika then takes 3 umbrella steps.

Leader: *"Donald, you may take one giant step."*
Donald forgets to ask "May I?" before taking the giant step.
He has to go back to the starting line.

93

82

BASIC STEPS

Giant Step	-	The player takes as long a step as possible from a standing position.
Running Giant Steps	-	The player takes a giant step from a running start.
Baby Step	-	The player puts one foot ahead of the other with the heel of the forward foot touching the toe of the foot behind.
Backward Step	-	The player takes one step backward.
Umbrella Step	-	The player raises one arm, putting the forefinger on top of the head while spinning around forward.
Scissor Step	-	The player takes one jump forward with both feet apart and a second jump landing with feet together.
Frog Step	-	The player stoops and places his hands, palms flat on the ground, as far away from the rest of his body as possible, He then hops bringing both feet up to his hands.
Banana Step	-	The player slides one foot along the ground as far forward as possible then brings the rear foot up beside it.

GAME VARIATIONS

LETTERS

The leader faces the players and calls out various alphabet letters, for example, "T". All players whose names contain the particular letter (like Cathy) may take a step forward. If the letter called is a first or "capital" letter as in Tom or if the letter appears twice as in Betty, the player may take two steps forward. The first player to reach the caller becomes the next leader. Players may assume other names within a particular category, for example, the names of animals or countries and play the game as described above.

COLORS

In this game, the leader calls out a color. All players who are wearing an article of clothing containing the color may take one step forward. If a player has on two pieces of clothing in which the color appears she may take two steps forward. The first player to reach the caller becomes the next leader.

JOE
OSCA
Bob
96
97

HOPSCOTCH

It's possible that like so many other children's games, Hopscotch was once a dance whose meaning has been forgotten with the passage of time. The word hop comes from an older word hoppen, which meant to leap or to dance. There used to be special dances for teenagers, called Sock Hops, where they took off their shoes and danced in their stocking feet. Even today sometimes dances are still called hops. The verb, to hop, as used today, means to make a quick short jump. In Hopscotch this is usually done on one foot.

Many, many, years ago the game Hopscotch was called "Scotch-hoppers." This does not mean that the game began in Scotland, nor was it only played by the Scottish people. The word "scotch", among other things, meant a mark, line or scratch. Then as now, the Hopscotch design was always marked or "scotched" on the ground or sidewalk. "Scotch-hoppers" meant line hoppers or people who jumped over lines. Today this is still how Hopscotch is played.

Although the name of the game may differ depending on the language, some form of Hopscotch is played in almost every country in the world. The game is always played with a design drawn on the ground. The design is made up of small numbered boxes. A stone or other small object that does not roll or bounce is tossed into one of the boxes. The players then hop from box to box, pick up the stone and hop out.

Children in New Zealand combine Hopscotch and ball bouncing to play Ball Hopscotch. In Ball Hopscotch, a ball is rolled into one of the boxes. It is picked up, then bounced into each box as the player hops through the rest of the Hopscotch design. Hopscotch has even been joined with jump-rope by swinging a rope over the Hopscotch design.

Because the Hopscotch design usually had to be drawn on the ground, the game was not played inside until

recently. Today the design is often drawn on oilcloth or heavy plastic which can be kept rolled or folded up until someone wants to play. In this way Hopscotch can be played indoors as well as outside.

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91

HOPSCOTCH

ACADEMIC SKILLS

- -Counting
- -Sequencing
- -Estimation of distance
- -Accuracy

PHYSICAL SKILLS

- -Balance
- -Eye-foot coordination
- -Eye-hand coordination
- -Aim

SOCIAL SKILLS

- -Taking turns
- -Following rules

HOPSCOTCH

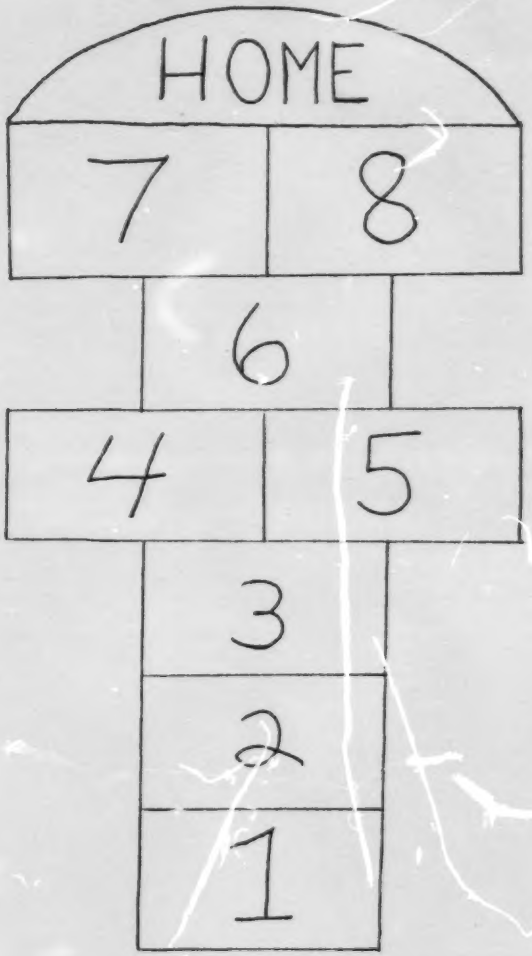
DIRECTIONS

GENERAL RULES

A diagram is drawn on the ground. Each player tosses a small stone or other marker into a designated space and then hops or jumps through the diagram. The player then picks up the stone and hops back out again. A player makes a miss and the turn ends if the stone lands on a line or outside the correct space. The players also make a miss if they step on a line, change the hopping foot or touch the ground with the other foot or any other part of the body. It is also a miss to play out of turn.

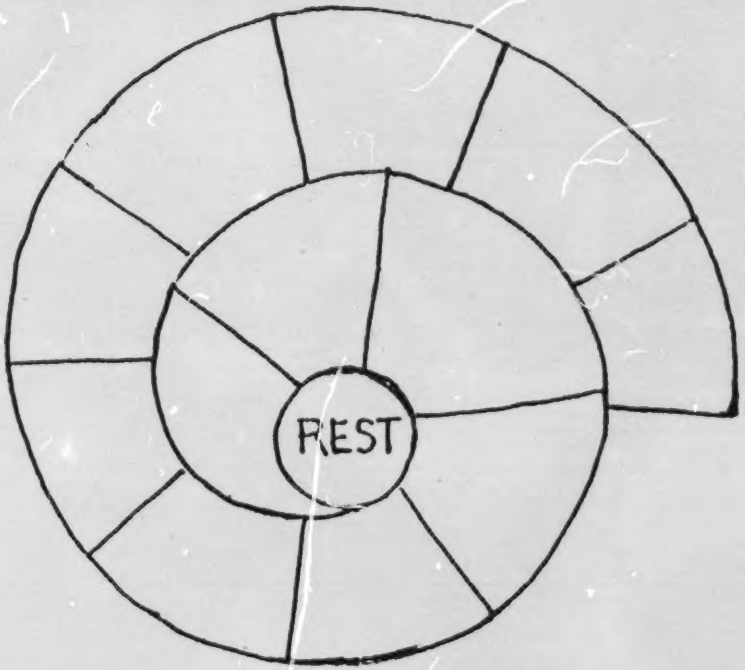
Any number of players can play. The players take turns in order and play until they make a miss. When their turns come up again, they start with the move on which they missed. The players who successfully complete the entire diagram sequence "go out" until everyone finishes.

REGULAR HOPSCOTCH



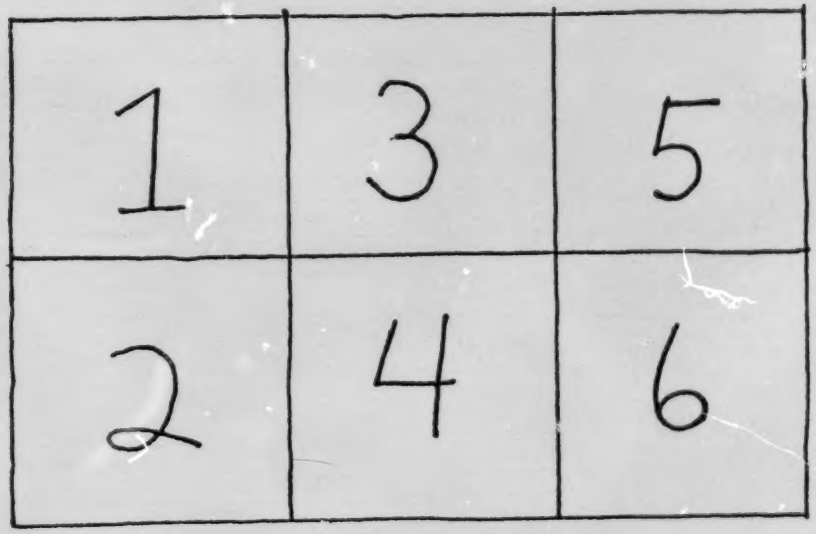
The player throws the marker into square 1, hops on one foot over square 1 into square 2, and then into square 3. The player then straddles squares 4 and 5 by jumping with the left foot in 4 and the right foot in 5, hops on one foot into 6 and straddles 7 and 8. A jump is then made with both feet into HOME which serves as a rest stop. The player, jumping on both feet, turns around, and hops back through the spaces in reverse order picking up the stone on the way back. When a player misses she leaves her marker in the last space reached before making the miss. The other players must jump over any space containing a marker.

SNAIL HOPSCOTCH



In Snail Hopscotch each player hops on one foot through the diagram until he reaches REST where he can stand with both feet on the ground. He then turns around and hops back and out. When this is completed successfully, the player can write his initials in any box he chooses except REST. He can rest with both feet in this box; all other players must hop over it.

ENGLISH HOPSCOTCH



Each player places the stone or marker between his feet then hops in order through the spaces, jumping on both feet like a kangaroo.

JACKS

The game we call Jacks or Jackstones comes from another game, Knucklebones, played with the dried knucklebones of goats or sheep. Knucklebones was first played in Asia Minor thousands of years ago and later became popular all over the world. Today girls and boys in many parts of the world still play Knucklebones.

They can get the bones from a friendly butcher who saves them because he knows children use them for games. Before they can play with the bones, however, the children have to take them home where they scrub, dry and polish them. Sometimes they leave the bones their natural ivory color, but often they like to dye them in pretty colors. By boiling the bones with onion skins, they can dye them a golden yellow color. Skins from red onions color the bones orange while tea leaves turn them a beautiful rose brown. If a few rusty nails are thrown in with the tea leaves, the color can be made deeper. In some countries knucklebone sets can also be bought in stores. Knucklebones is played almost exactly like Jacks. Instead of the little rubber ball with which we play, one of the bones is tossed up in the air. The metal or plastic six-pointed jackstones we play with today, are modern copies of the knucklebones people have played with for hundreds and hundreds of years.

Sometimes the game is played with small stones or polished nuts. Then it is called Fivestones. In fact, the word jackstones may even have come from an old Scottish word chuckstones, which was the name for small stones that could be chucked or thrown. In those places the game was known as Chucks or Chuckstones.

Over one hundred years ago girls in Boston used to play "Otadama" or "Japanese Jacks", a game played with seven little silk bags filled with rice. Six bags were of one color, the seventh was a different color

and called the "jack". The "jack" was square and a little flat while the other bags were drawn up at both ends and were rounder. The game was played exactly like jacks is now played. The little silk bag or "jack" was thrown up in the air instead of the rubber ball used today. This game came from Japan where it was called "Tedama" which meant "Handballs". Children in Japan used to sing a counting song as they played.

JACKS

ACADEMIC SKILLS

- -Number concepts
- -Counting
- -Spatial judgement
- -Accuracy and precision
- -Sequencing

PHYSICAL SKILLS

- -Eye-hand coordination
- -Visual discrimination
- -Visual tracking
- -Manual dexterity

SOCIAL SKILLS

- -Taking turns
- -Following rules

JACKS

DIRECTIONS

GENERAL RULES

The game must be played on a hard flat surface. A set of ten jackstones and a small rubber ball are used. Jacks is usually played by a small group although one person can play alone. Each player plays in turn and continues to play until a "miss" is made. The next player then takes a turn. When all players have had one turn the first player starts over again wherever he or she made a "miss" during the last round. The players who successfully complete the game "go out" until the others finish. The player who finishes first becomes the first player in the next game. A player loses a turn when:

- the ball is caught with the wrong hand or with both hands.
- a jack is dropped that has already been picked up.
- the ball is dropped or bounced more than once.
- the proper number of jacks is not picked up.
- any jack other than the ones being picked up is touched.
- a sitting position is changed after the jacks have been scattered.

BASIC GAME

Ones or Onesies

The first player, holding all the jacks in one hand, drops and scatters them on the playing surface. She then tosses the ball, picks up one jack, lets the ball bounce once, then catches the ball in the same hand. This is repeated until all ten jacks are picked up.

Twos or Twosies

The player picks up two jacks at a time following the same procedures.

Threes, Fours, Fives, Sixes, etc.

The jacks are picked up by threes, then by fours, etc. up through tens when all ten jacks are picked up with one swoop of the hand. As the players complete the game, they "go out" until everyone finishes. The game then starts all over again.

GAME VARIATIONS

Instead of ending the game when the players finish "tensies", the game may continue until any number of variations of the basic game have been completed. The players must agree on the number of variations to be completed before they start to play.

Backwards

Players start with tens and work backward to ones. The Backwards game can be played with each of the other game variations.

Eggs in the Basket or Cherries in the Basket

The jacks are scattered as in the basic game. The player tosses the ball, picks up one jack and transfers the jack to the left hand before catching the ball in the right hand. The game proceeds from ones through to tens.

Crack the Eggs

The jacks are scattered with the right hand. The player tosses the ball, picks up one jack, taps the jack

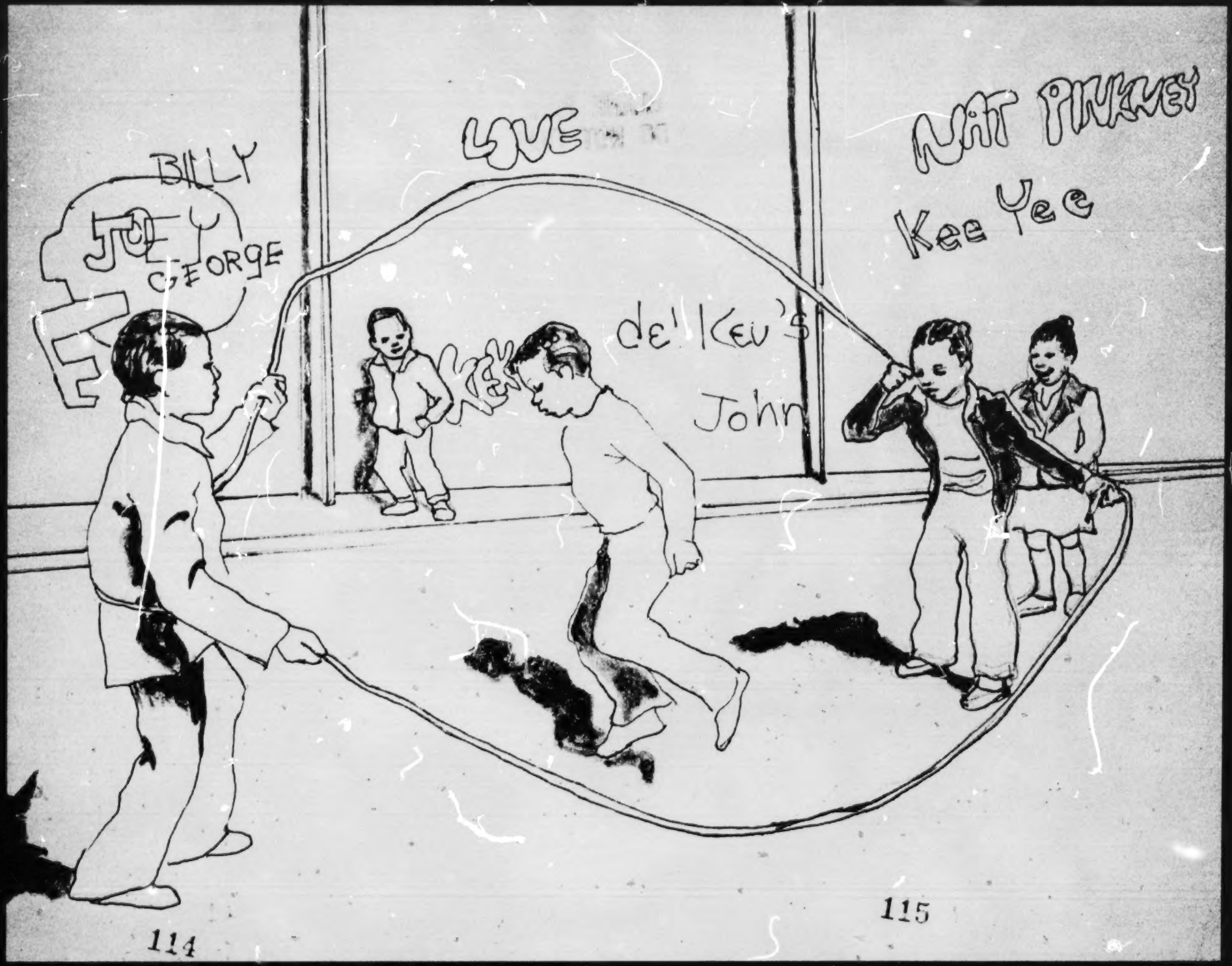
on the playing surface, then catches the ball with the same hand. The jack is then transferred to the left hand. The game continues until tens is reached.

Pigs in the Pen

The left hand is placed with the side of the palm and little finger touching the playing surface. The fingers are curved to form a "pen". The jacks are scattered with the right hand. The player tosses the ball, pushes one jack into the pen, then catches the ball. The game continues through until tens is reached.

Pigs over the Fence

The left hand is placed flat, palm down on the playing surface. After the jacks are scattered the player tosses the ball, picks up one jack, lifts it over the left hand, or"fence"and puts it down on the far side of the "fence". The player then catches the ball. The game continues through to "tensies".


BILLY
JOE
GEORGE
LOVE
NAT PINKNEY
Kee Yee
de'lKeu's
John

JUMP-ROPE

Every year, winter comes to many parts of the world. Winter is always followed by spring. In spring the days grow longer. Tiny green sprouts of grass push up through the soil and the beginnings of buds appear on the bare trees. Spring is the busiest season on the farm. When they feel that the danger of frost is over, farmers plant their crops. First they plow the soil. Plowing digs and breaks up the dirt making it easier for the seedlings to sprout and grow. Then they fertilize the soil. They mix manure or other plant foods with the dirt. Fertilizer adds minerals which help the plants to grow. Finally, the land is prepared and they plant the seeds. Sometimes in order to get all the planting done the farmer and his family have to work nights as well as days.

Long ago, after all the planting was finished, everyone came together to celebrate. They would feast, sing and dance. Everyone gave thanks because the community had made it safely through another long winter. They offered prayers for gentle rain and warm sunshine to help the new crops grow strong and tall. Because the people knew their lives depended on what happened to their crops, they did everything they could to make sure the growing season would be successful. As part of their festivals, they performed high leaping dances which were supposed to help the seeds they had just planted to come up. They also held jumping contests because they thought that the higher they were able to jump, the taller their crops would eventually grow. Some people think the jump-rope games which we play today came from those ancient jumping contests and dances. Jump-rope games are played, especially in the spring, just about everywhere in the world.

There are many different games and hundreds of jump-rope rhymes that go with them. Double Dutch is a complicated game played with two ropes. It takes a lot of skill to swing the two ropes correctly in rhythm

and to jump between them. In New York City, children from schools and neighborhood centers practice for months to enter the annual Double Dutch contest. Prizes are given to the most creative jumpers.

Jump-rope is an excellent way to exercise. Basketball players and boxers jump rope to build up their "foot work", strength and coordination. Jump-rope players can become physically fit while having a lot of fun.

JUMP-ROPE GAMES

ACADEMIC SKILLS

-Vocabulary development
-Counting
-Rhyming
-Sequencing

PHYSICAL SKILLS

-Balance
-Rhythmic coordination
-Strength and endurance
-Improvisation
-Coordination of motor movements with lyrics

SOCIAL SKILLS

-Cooperation
-Taking turns
-Following rules
-Exchange of roles

JUMP-ROPE

DIRECTIONS

GENERAL RULES

Jump-rope is usually played by a group although one person can jump alone. Each player jumps in turn and continues to play until a "miss" is made. A "miss" is made by missing a beat, stopping the rope, jumping out of turn, or not following the rules of a specific game. The first person in line to jump usually decides the specific game to be played. Clothesline is a good weight of rope to use.

Jump-rope Steps for One Player:

1. Single jump - One jump is made for each turn of the rope.
2. Double jump - Two jumps are made for each turn of the rope. The player makes a fairly high jump followed by a low or small jump. The rope passes under the feet on the high jump.
3. Spread Eagle - The player jumps with both feet spread apart.
4. Criss-Cross - The player makes the rope cross by crossing his hands quickly before each jump.
5. Cross Foot - The player jumps with feet crossed, changing the position of the feet on each jump.
6. Buck and Wing - The player clicks the heels together between jumps.
7. Hot Peppers - The rope is turned as quickly as possible.

Games for Three or More Players:

SINGLE ROPE OR SINGLES

Two of the players, one at each end of the rope, turn the rope for the jumpers. Any jumper who makes a "miss" must take an end and replace one of the players swinging the rope. That player then becomes the last person in line to jump. One player who turns the rope is usually designated "first end" and is the first rope-swinger to be replaced.

DOUBLE DUTCH OR DOUBLES

Double Dutch is played using the same rules described for "Singles" although the game is quite different. Double Dutch is played with two ropes of equal length. Usually the players use one very long rope, find the middle by folding it in half, and wrap the rope at its midpoint around the waist of one of the players who will turn the ropes. This makes two ropes of exactly equal length. The ropes are turned in an alternating rhythmic pattern. The left hand swings in a clockwise direction; the right, counterclockwise. When these directions are reversed the game is called Double Orange.

JUMP-ROPE GAMES

These games are usually played with a single rope. The jump-rope rhymes establish a rhythm which helps the players jump in time with the turning rope. Unless otherwise indicated only one player jumps at a time.

SKIP THIRTEEN

Directions: The player who is jumping counts silently and jumps out of the rope on "13". Any player who fails to jump out on the number "13" has to take an end.

Lyrics: *Skip Thirteen will now begin. If you miss, you take the end.*
One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen. (Counted silently.)

JUMP-ROPE GAMES (CONTINUED)

ALL IN TOGETHER FRIENDS

Directions: All the players jump in the rope together. Each player jumps out when his or her birthday month is called. Any players who fail to jump out on the correct month have to take an end.

Lyrics:

All, all, all in together friends.
Very fine weather friends.
I spy the teacher
Looking out the window.
January, February, March, April, May, June, July,
August, September, October, November, December.

APPLES, PEACHES, PEARS, AND PLUMS

Directions: Players jump in the rope one at a time until their birthday months are called. Then they stop the rope by putting one leg over the rope as it comes around. The players at the ends then begin swinging again and count from one to thirty-one. The jumpers jump out on their birthdates. For example, a player whose birthday is on October 8 would stop the rope on October and jump out on 8.

Lyrics:

Apple, peaches, pears, and plums,
Tell me when your birthday comes.
January, February, March, April, May, June, July,
August, September, October, November, December.

One, two, three, four, five, six, seven, eight, etc.

JUMP-ROPE GAMES (CONTINUED)

LADY, LADY

Directions: The jumper jumps until a "miss" is made. If decided on before hand, the jumper jumps "hot peppers" as the other players count.

Lyrics:

Lady, Lady at the gate,
Eating cherries,
From a plate.
How many cherries,
Did she eat?

One, two, three, four, five, six, seven, eight, etc.

FIVE, FOUR, THREE, TWO, ONE

Directions:

First Round: Each player jumps in the rope, jumps five times while chanting "Five, four, three, two, one," jumps out exactly on "one" and runs around to the end of the line. The next player must jump in exactly on "five" without missing a turn of the rope, and jumps out on "one". This continues until every player has had a turn.

Second Round: The first player jumps in as the last player jumps out, jumps four times while chanting "Four, three, two, one." The next player jumps in on "four" and jumps out on "one".

Third Round: The players each jump three times as they chant "Three, two, one."

Fourth Round: The players each jump two times as they chant "Two, one."

Fifth Round: The players each make one jump in the rope and jump out as they chant "One, one, one, etc."

The game ends when everybody has jumped "One". Any player who stops the rope, or fails to jump in or out on time has to take an end. When "One" is reached the players must move very quickly.

TEN, NINE, EIGHT...

Directions: The game is played exactly like the game Five, four, three, two, one described above. The players count backwards from ten to one.

STRAWBERRY SHORTCAKE *(This is a fortune telling game.)*

Directions: The players jump in the rope one at a time and jump until they make a "miss". The jumper then states the name of a girl or boy which begins with the alphabet letter on which he or she missed. The players then ask "Do you love jumper's name?" and chant "Yes, no, maybe so., Yes, no, maybe so." until the jumper misses.

They then ask "What are you going to get married in?" and chant "Church, house, alley., Church, house, alley." until the jumper misses a jump.

The players ask "How many babies are you going to have?" and count "One, two, three, four, five, six, seven, etc." until the jumper misses.

The players ask "How many diapers will you have to buy?" and count "One, two, three..." until the jumper misses.

If everyone agrees, the players can jump "hot peppers" while answering the questions.

Lyrics: *Strawberry shortcake, cream on top.*
Tell me the name of your sweetheart.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

Do you love (jumper's name?)
Yes, no, maybe so., Yes, no, maybe so., Yes, no, maybe so., Yes, no, maybe so., etc.

What are you going to get married in? Church, house, alley., Church, house, alley., etc.

How many babies are you going to have? One, two, three, four, five, six, seven, etc.

How many diapers will you have to buy? One, two, three, four, five, six, seven, etc.

JUMP-ROPE INFORMATION

Double-handed---describes a person who cannot turn the two ropes for Double Dutch in the correct rhythm.

First end---the person turning the jump rope who is next in line to jump. The first person to make a mistake will take his or her end of the rope. The person at the other end then becomes the first end.

Two sisters---two sisters turning the same rope are thought to be bad luck for the jumpers.

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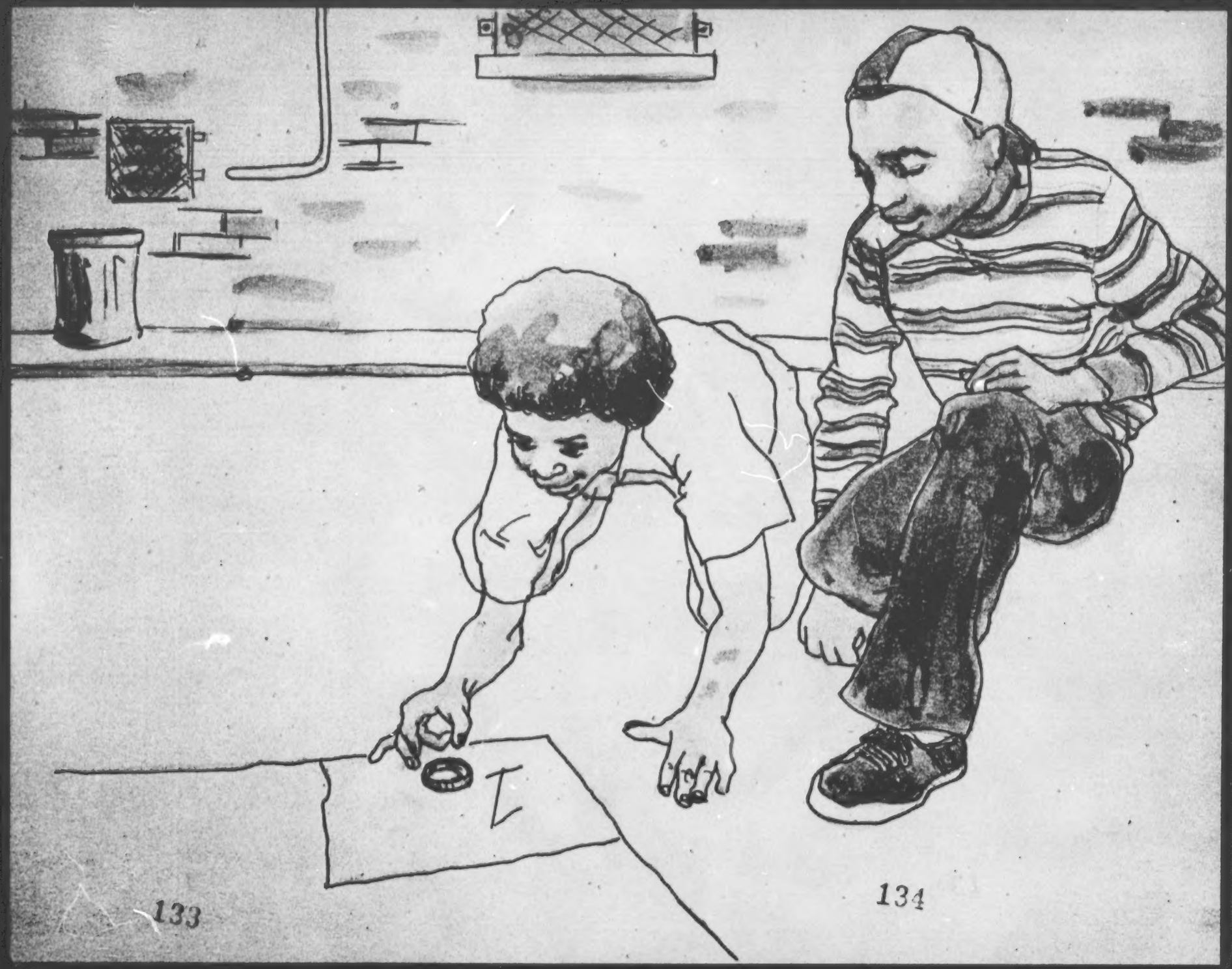

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SKELLY

Skelly is a city game that is sometimes called Lodies (pronounced Loadies.) It is possible that Skelly was invented in New York City sometime after the dirt and cobblestone roads were replaced by asphalt pavement. The game is played by moving a marker through a series of numbered boxes drawn on the street. To play well requires concentration, judgement, accuracy and skill.

Children draw the Skelly boxes with colored chalk in the middle of the street or on the sidewalk. Bright pink, blue or green are their favorite colors although they will use white chalk if that's the only color on hand. On some blocks in New York City, the Skelly diagrams are painted on the pavement with yellow paint. The painted boxes don't get rubbed off by the tires of the passing cars or washed away by the rain.

To play the game, each player needs a marker called a Skelly or "Skellzie". Some players use bottle caps or checkers. Others prefer the small white octagonal-shaped tiles which were used to cover the floors and walls in old bathrooms. The weight of the "skelly" is very important since it helps determine how easily the marker can be moved. If the marker is too light it is hard to control and can be knocked off the diagram easily by another skelly. If it is too heavy it will be difficult for a player to flick it from box to box. Players who use bottle caps can add to their weight by packing them with orange peel, bubble gum, or clay. Sometimes they stick a copper penny inside the cap with chewing gum. Some players paint and decorate their markers once they find the ones that are just right for them. They then use the same markers over and over whenever they want to play a game of Skelly.

SKELLY

ACADEMIC SKILLS

-Counting
-Relationship between force and motion
-Estimation of distance
-Sequencing

PHYSICAL SKILLS

-Eye-hand coordination
-Aim

SOCIAL SKILLS

-Taking turns
-Following rules

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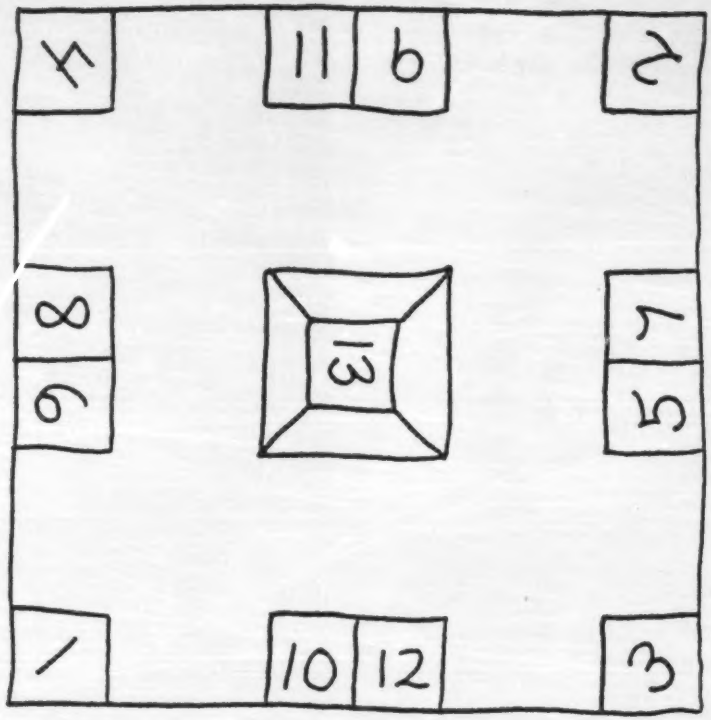
SKELLY

GAME DIRECTIONS

This diagram is drawn on the playing surface:



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SKELLY (CONTINUED)

Each player needs a marker or "Skelly". These can be bottle caps, checkers, small tiles or anything else which will glide easily over a flat surface. The game can be played by any number of players. Players try to move their markers from box 1 through the boxes in numerical order to box 13 and then back again to box 1. The first player places the marker on the starting line and tries to propel it into box 1 by flicking it with the forefinger. (The boy in the illustration is about to flick his marker.) If the marker lands in box 1, he tries to shoot it into box 2. A turn continues until the desired box is missed. The next player then takes a turn. After each player has had a turn, the first player begins again with the last move.

The "skells" or "skellies", are the unmarked boxes which surround box 13. Players whose markers land in one of these lose their turns. Their markers must remain in "Skelly", the area formed by the skells, until one of the other players hits the marker out. They then resume play with their last move before the marker landed in "Skelly". The game is also played this way. When a marker lands in "Skelly", it must be returned to the starting line. The player then has to begin the game all over again.

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